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CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 36, Number 3

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Withrow High School, Cincinnati, Ohio

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1

ART IN CINCINNATI

By EDWARD DAUTERICH

Supervisor of Art Education
Cincinnati Public Schools

In the Queen City children rule — and art education serves their abilities, aptitudes and interests.

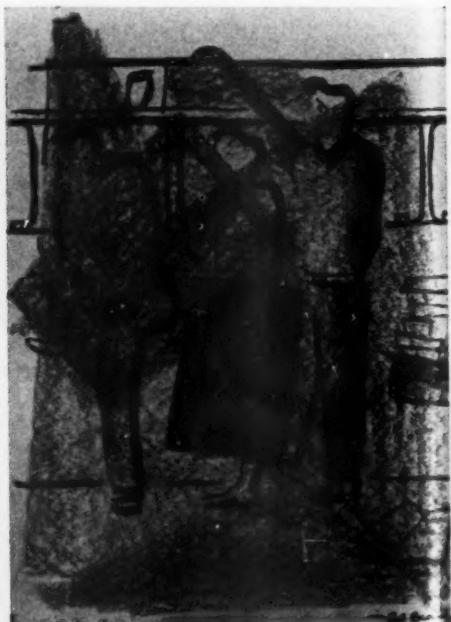
(1) "I made a cotton snow man" and (2) "Mine is made out of an onion!" (3) Jackson School fifth-graders build their own village as part of community study unit. (4) Bob Browning, Grade 11, sketched "Soda Fountain" in crayon. (5) Michael L. Horton, Grade 8, says "My picture shows the two main streets in my neighborhood. The gas station to the left is one of the newest buildings . . . I like my neighborhood."



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Cincinnati is a city renowned for its natural beauty and artistic accomplishments. Appreciation of its long and rich traditional heritage is a noteworthy characteristic of this community. Slow, steady growth for 166 years has produced for Cincinnati an enviable stability among the cities of the United States.

In our present technological age, Cincinnati is not really a factory city in spite of the many and varied industries which form its economic backbone. Due to planning and zoning restrictions, industrial and residential areas are separated. The downtown business section is clustered along the winding Ohio River.

To both the east and west extend the elongated valleys and rolling hilltop areas that constitute the residential and suburban development. In the past as well as today Cincinnati has been a landmark admired by travelers. Dickens was greatly impressed by the view of the city from the hilltops.

Cincinnati was the first city west of the Appalachians

to introduce art in the curriculum of the common schools. In 1863, the superintendent's annual report made enthusiastic mention of the importance of art in the schools and urged that better equipment be provided.

Today there are 70 elementary, 12 junior high and seven senior high schools in our system serving more than 69,000 young people. A teacher trained in art education is assigned to each of the elementary schools where he may spend all or part of his time, depending upon the organization and size of the particular school.

Our high schools are large; enrollment ranges from 1800 to 3000. We are attempting to provide adequate and modern equipment in order to facilitate the development of a broad program in art education. We believe that a broad program must also be a balanced program in which two- and three-dimensional expression become complementary aspects directly related to child growth and development.



CINCINNATI continued

(6) Primary children explore fibers and wire. (7) Train brought down to size helps with transportation study. (8) Big moment comes when picture is shared with Mother — if she understands and approves. (9) Paper mache in six-year-old hands may wind up as purple cows or spotted zebras. (10) Elementary student models for her classmates' sketching period. (11) Three-dimensional constructions over balloons are work of intermediate students. (12) Sixth-graders' wire sculptures are enameled black.

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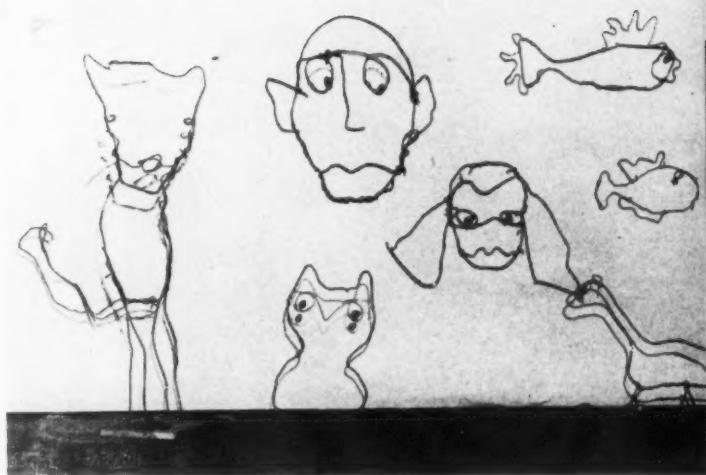
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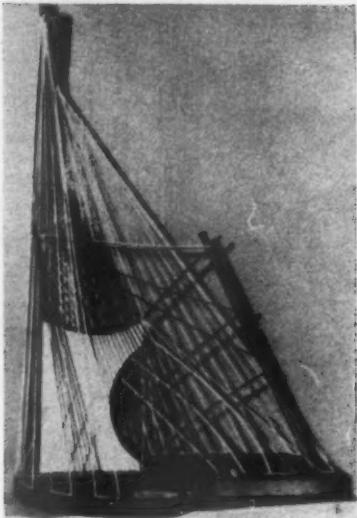
When boys and girls are properly stimulated to work individually and in groups, they learn to share, cooperate, evaluate, complete tasks, solve problems and accept responsibility. One of our major purposes is to stimulate children to express their own thinking and feeling in socially acceptable ways and to make discoveries through so doing. We believe that creative expression originates from an inner drive and is a purely individual response to one's own experience.

Since art was man's first form of communication, the desire of the child to express his own ideas about his world in visible form is as old as time. We believe that experiences which will develop the powers of perception and inventiveness are the experiences which art and crafts must furnish. These are the experiences which extend the learner's capacity to sense, to express and to enjoy. That growth resulting from creative expression should be cumulative and continuous is an indispensable understanding.

An important community service is offered through the educational division of the Cincinnati Art Museum situated in beautiful Eden Park with a commanding view of the busy city



CINCINNATI continued



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and winding river. The Museum offers a varied program for Cincinnati's children. Many of them attend the Saturday morning classes. They can be seen roaming the galleries and spacious woodland area at will as they work in various activities. Throughout the school year many classes visit the museum for special talks and tours. The educational department also offers evening courses in modeling and ceramics, jewelry and enameling, sketching, painting, weaving and other crafts. Many of our teachers have availed themselves of this opportunity for in-service growth.

Since most teachers appreciate working together on common problems and recognize the need for continuous self-improvement, we have teacher committees organized to work on supplementary materials such as books and periodicals, audio-visual aids and evaluation of materials and supplies. We encourage



More finger paintings

19



(13) Wood and plastic lacings combine in this abstraction. (14) Puppetry — all things to all children — provides numberless outlets for individuality. (15) The shy child, the aggressive one, the talented, the less gifted — each finds a place in the make-believe world of puppetry. (16) Egyptian study brings new person into elementary classroom with the advent of paper mache mummy. (17) Elbows and fists play a part in finger painting. (18) Student develops real affection for his straw, paper and paint construction. (19) Fifth-graders tell story of "Jack and the Beanstalk" in stitchery.



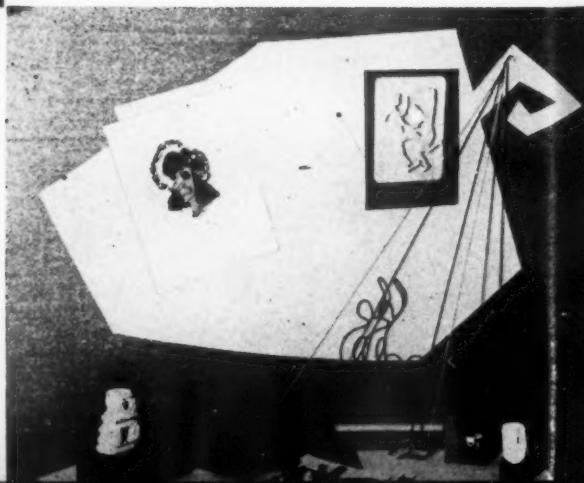
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CINCINNATI continued

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- (20) Greeting cards are senior high silk screen printing project.
(21) Window treatment adds to holiday air in fourth grade classroom.
(22) "Kites Fly High" is subject of six-year-old's painting.
(23) "In the Art Room" in water color is by eleventh-grader.
(24) Some students express themselves more freely in crafts or construction than in paint or clay.
(25) Third-grader shows "What the Wind Does."
(26) Heavy black lines accent the predominantly red and green "Still Life," a water color.
(27) "Patrol Boat on the River" is water color by eleventh-grader.
(28) Using delicate greens and browns on rough-textured water color paper H. Tod Keith, Grade 11, paints "Old Tree."



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visits within the school system and participation in community-initiated activities. Many of our teachers take refresher courses at the University of Cincinnati. They are encouraged to attend and participate in local, regional, and national professional meetings.

In addition to the more usual in-service training we schedule an extensive workshop annually. Attendance is purely voluntary but pre-registration is always greater than anticipated. Our workshops are continuous through the year. Some of the most recent ones have centered about new and inventive approaches to silk screen printing, metal enameling, and ceramics. Cincinnati teachers are enthusiastic about them and the activated workshop is one of the in-service offerings most helpful to them.

The week preceding the opening of school we hold an institute program for four days at our largest senior high school. Nationally recognized consultants work with our teachers in all areas. All materials are provided by the Board of Education and teachers receive professional credit for their participation. The most recent consultants who have provided the leadership in art education at our annual pre-school institute are: Dr. Manuel Barkan of Ohio State, Dr. Edward Mattil of Pennsylvania State College, and Dr. Jack Arends of Teachers College, Columbia University.

Another highlight in the instructional program is the annual art and craft project sponsored by the Woman's Committee of the famous Cincinnati Symphony Orchestra. The stimulation of great music provides the inspiration for paintings, dioramas, printed textiles, creative stitchery, sculptured figures and many other forms of visual expression that are exhibited for a period of two weeks in six large galleries at the Art Museum. From Wagner's "Lohengrin" emerged paintings and constructions suggested by the stirring music. The polka from "Schwanda, the Bagpiper" helped

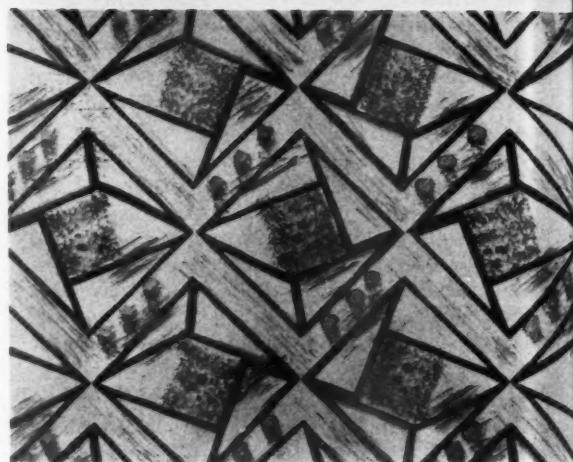
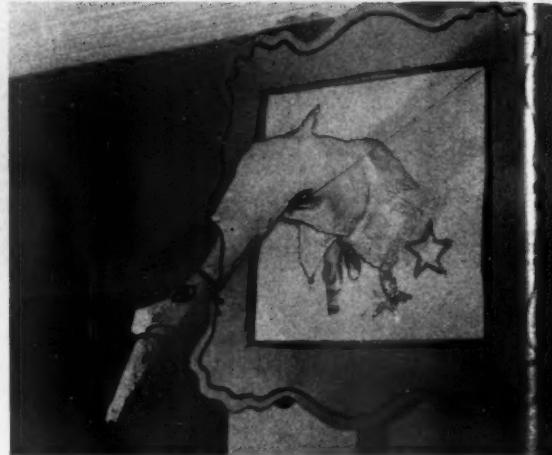


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children visualize imaginative, exciting dance and rhythm patterns. Sprightly Russian folk songs and colorful Spanish dances brought about drawings in a variety of media.

The major purpose of this important project is to arouse interest and develop appreciation in symphonic music, ballet and opera through correlation with the visual and spatial arts. This program is now in its seventeenth year and has met with ever-increasing interest and cooperation from pupils, teachers and the general public. We have many requests from other cities for the annual revision of the handbook used to describe this project.

The rich cultural heritage of our city, deeply rooted in the arts, is an added impetus toward pursuing the direction and vision provided by art educators today. Our superintendent, Dr.



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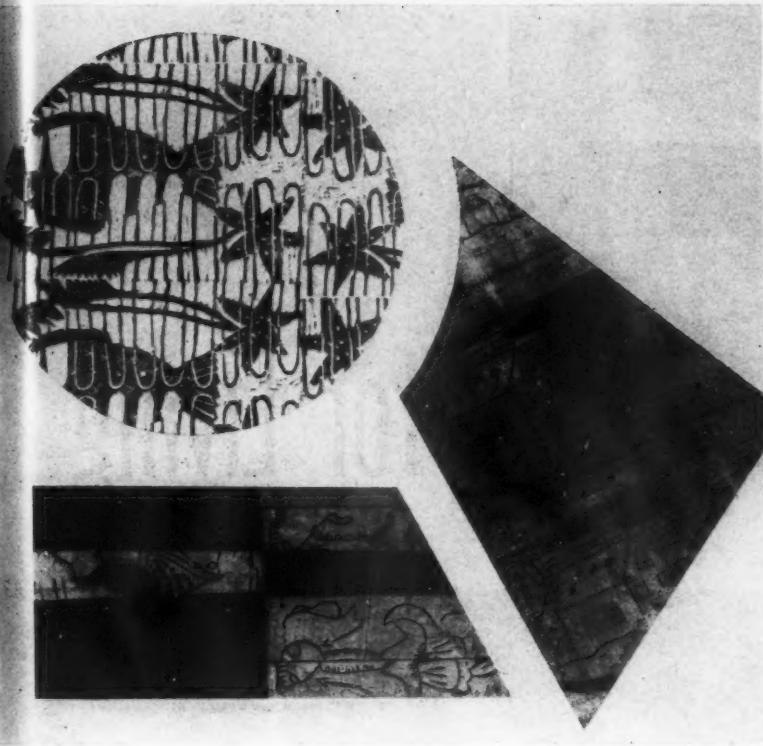
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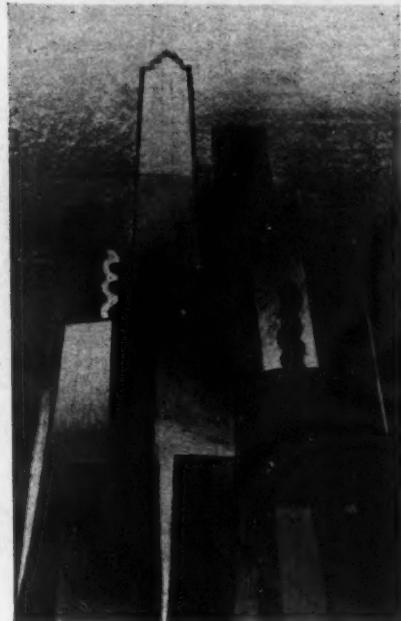


(29) Students design and make costumes and scenery for Egyptian spectacle. (30) Metal-working sessions develop handsome rings, (31) silver cuff links, (32) ingenious pins and (33) high-style enameled metal cuff links. (34) Paper mache Mother Goose surveys gymnasium as students decorate for school dance. (35) Subtle tones in fabric designs are various greens applied with sponge. (36) Fabric design engages eighth and ninth grades as well as higher levels. (37) "Posed Figure" and (38) "Students Climbing Stairway" are crayon sketches by high school students. (39) Crayon abstraction glows in yellow, orange and rosy shades; its eighth-grade designer positions cool colors to gain perspective.

CINCINNATI continued



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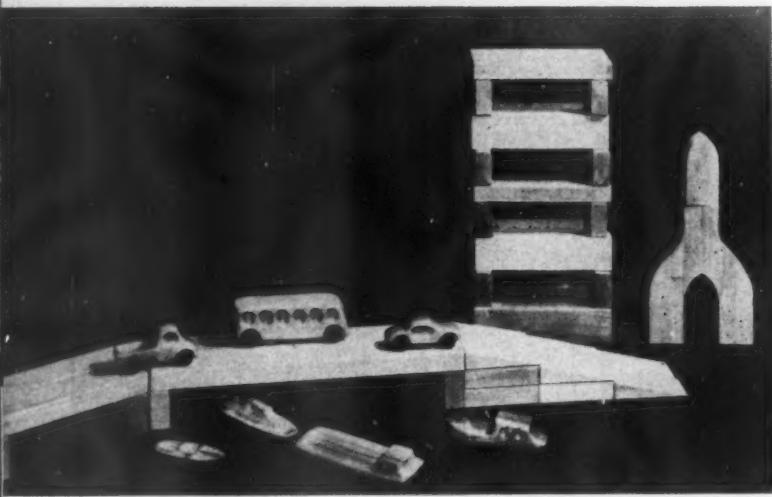


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Claude V. Courier, and his able assistants believe that the goals of art education are not unlike the aims and objectives of other educational development. These administrators give to curriculum development well-rounded leadership.

In a recently published report, *Schools and the Means of Education in Cincinnati*, 13 fundamental purposes of education are cited. These include, "to grow in appreciation of the arts and in desire and ability to express oneself creatively through various media," "to develop interest and skill in worthwhile leisure-time activities," "to develop consumer effectiveness," "to respect, understand, and live well with others" and "to develop understanding of and respect for our cultural heritage." Art (continued on page 46)



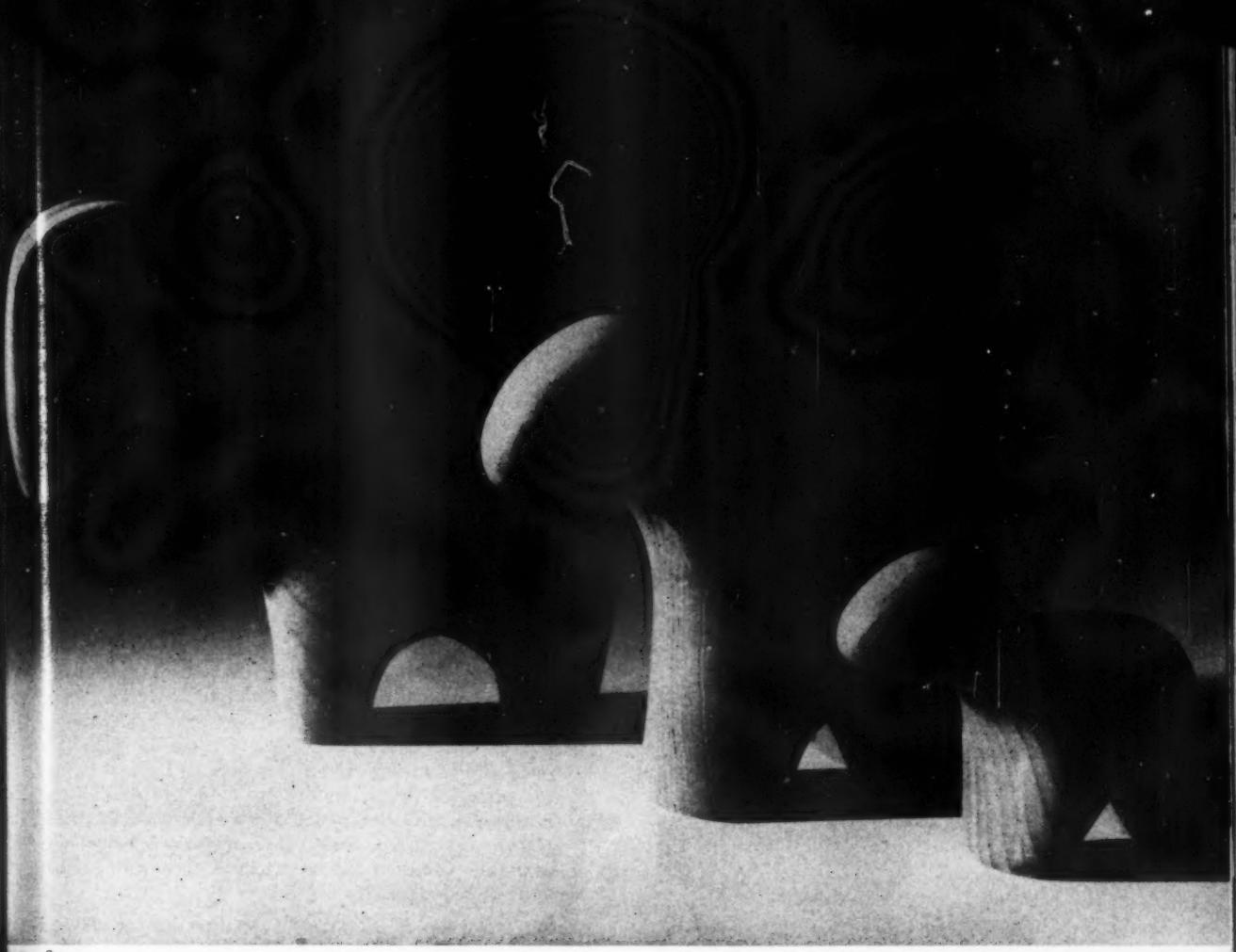


Art forms in the play
room start children on road to
appreciation of simplicity
and creative living.

By FRANK CAPLAN
Director, Creative Playthings, Inc.
New York City

Diminutive Design for Living



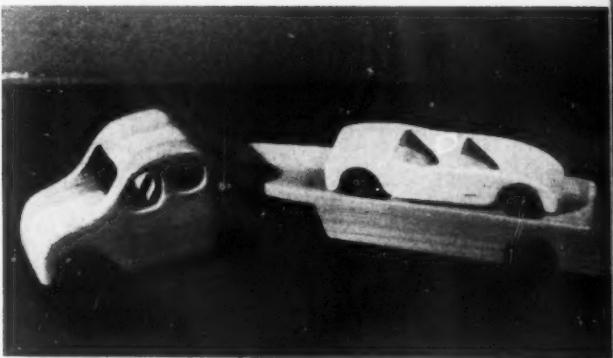


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For the young child — whose full command of language is years away — art is clearly his best means of communication. The art forms which help him express himself are not only paint and clay but blocks, play people, animals, transportation toys and doll furniture which help him recreate in miniature the world around him.

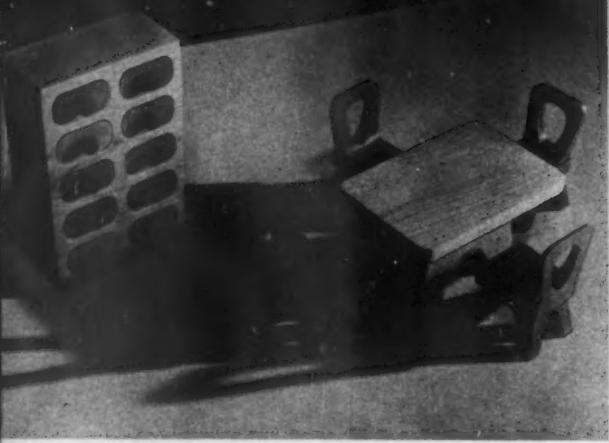
Many art materials demand the mastery of some technique — but blocks, play people and animals allow the child to express himself with little initial preparation. With play people and animals, he expresses and experiments with his feelings toward personalities in his culture. With miniature furniture, he is an interior decorator, exploring spatial elements and room arrangements. With transportation toys he explores the tools and nature of motion.

The child needs play material that appeals di-

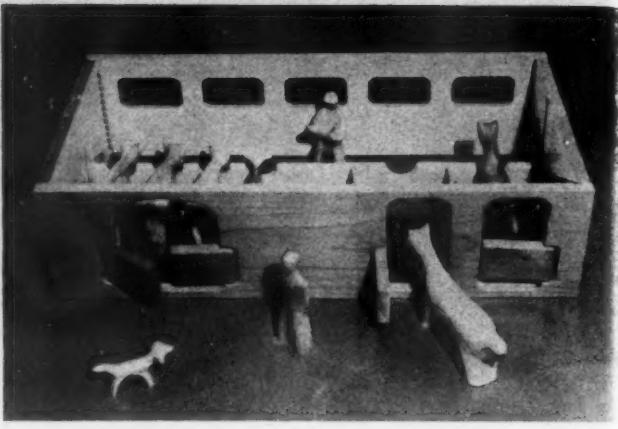


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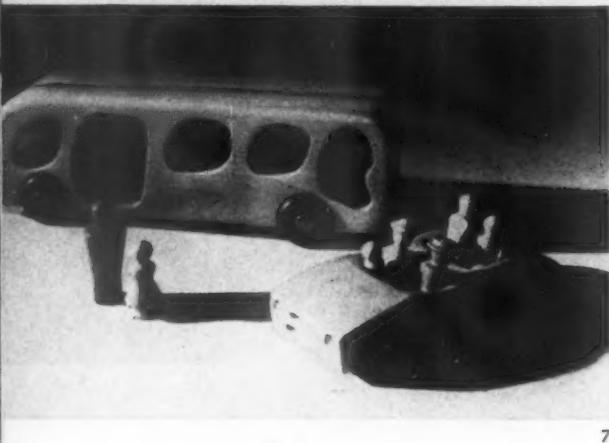
(1) Sculptured transportation toys scale perfectly in relation to unit blocks. (2) Abstract images of persons and animals permit child's imagination to fill in personality details. (3) Ram, ewe and lamb, sculptured from solid pieces of wood and finished in clear lacquer and wax, are smooth and pleasant to handle. (4) Flat bed trailer carrying sportster is 21 inches long. Viewed as art forms, creative toys start child's primary training in art appreciation.



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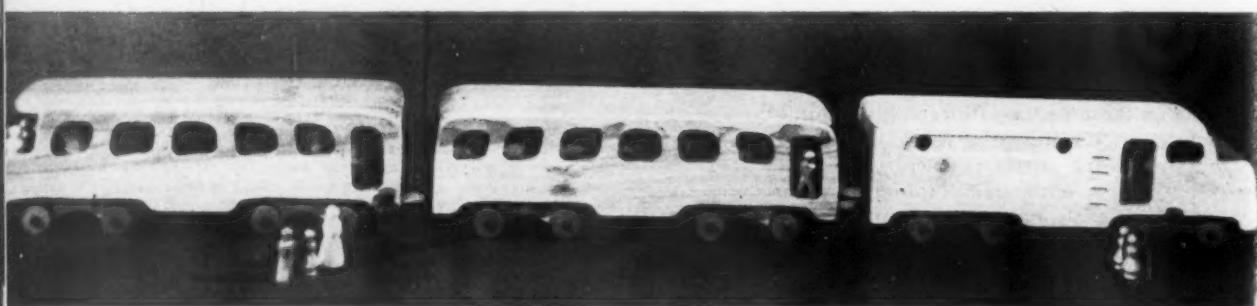
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(5) Manufacturer of Playforms pioneers in building abstract doll furniture. Designed especially for school use, pieces have no nails or glued joints. Pull-out drawers, ice-box drawers that open, raised grates and knobs on stove give realism to miniature life settings the child creates. (6) Fold-away 16x30-inch all wood barn encloses horse stalls and mangers made with removable partitions. (7) Hollowed-out, smooth-finished interior of 13-inch streamlined bus accommodates Playform driver and passengers. (8) Three-piece Diesel train, 64 inches long, is so sturdy a child can ride on it. Note "Presidential Special" feature — open observation platform at rear. Wheels of all transportation toys move freely, held by knurled screws in solid wood block.

rectly to his imagination without adult-imposed or culturally-imposed concepts. Unit building blocks fulfill this need. Precisely cut into single and double forms, they foster clean lines, exact building habits. Such blocks are usually not colored. They are made of maple, showing the grain of the lumber, smoothly sanded with edges eased. They are exciting to handle — as well as to build with. These blocks may be used for pure joy of design or for laying out buildings, enclosures or such major projects as laying out cities. If color is desired, inch cubes of various colors are available. Children can use them as decoration, lights and color designing.

The first use of blocks, like the first use of clay or paint, is a manipulative experience. They are carried from place to place and stacked in regular or irregular piles. The child experiments with enclosures, squares, angles, roofs and tunnels. He feels at home with the material as his facility increases.

People and animals are vital to block building play. Creative Playthings, Inc., has experimented a great deal to develop the kind of figures that have the best play value for children. They have found that what works best are the abstract images of such figures, without loose parts, without facial features — but rather with concentration (continued on page 43)



8



Ralph Rivera, center, shares with classmates his modeling, painting and shellacking techniques.

A COOKIE JAR— SOMETHING TO KEEP YOUR HAND IN

By RALPH RIVERA

Fourth Grade Student, Richey Elementary School, Tucson, Ariz.

First we took 15 pounds of powdered asbestos. Then we added water and mixed it just right. You mustn't put in too much water because it may come out very wet and then it won't stick to the jar.

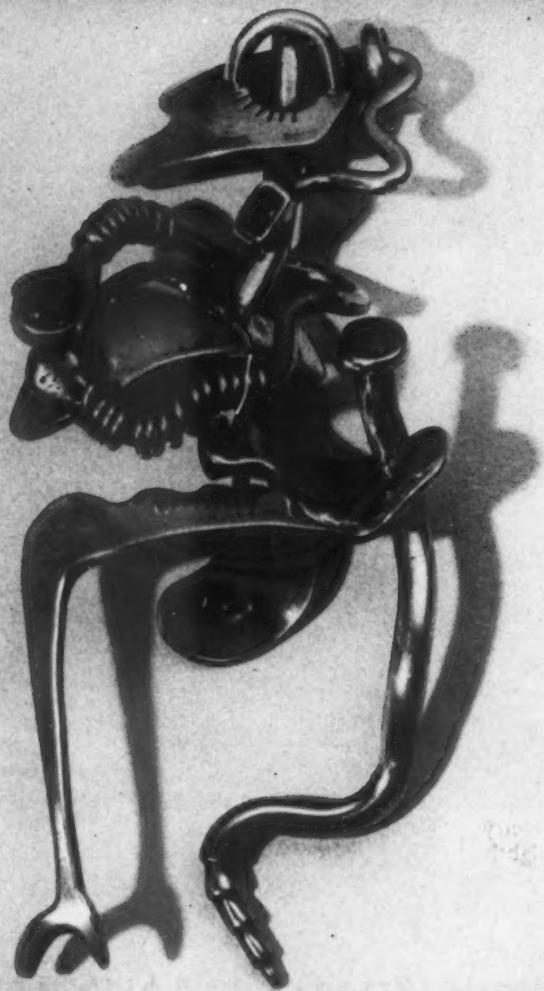
When the clay is just right it should start sticking to the jar. First cover the jar all up. Then put whatever design you want on the outside of the jar. Let it dry until it is hard. When you hit it with your finger nail it makes a sound like it's very hard. That is how the jar sounds. When it is completely dry use watercolors to paint the jar. Paint it any color you want.

When it is finished let it dry about 10 minutes. Be sure it is dry because if you put the shellac on when it is wet it will spoil your jar.

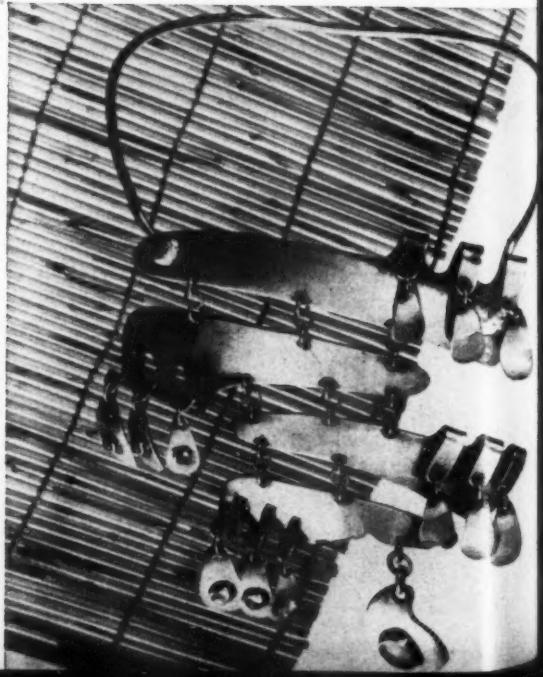
When it is dry it is ready to shellac. Put the shellac on the jar fast and don't do this where the sun is shining. Do it in a place where there is shade. When the shellac is on the jar and it's dry you will see what a fine jar you have made. It will look very glossy. You are going to be proud of yourself. *



Designs are modeled in
powdered asbestos mixed with water.



CONTEMPORARY JEWELRY
By Sam and Carol Kramer





ART APPRECIATION SERIES

CONTRIBUTED BY SAM KRAMER

Surely one of the most exciting craftsmen working in America today is Sam Kramer. He and his talented wife Carol produce fascinating jewelry in their Greenwich Village shop on West Eighth Street in New York City.

Mr. Kramer was born in Pittsburgh in 1913. Besides jewelry-making, his schooling included a study of journalism at the University of Pittsburgh and English literature, psychology and art at the University of Southern California. He has traveled extensively in Europe and Mexico and has made a careful study of American Indian jewelry.

As a craftsman Mr. Kramer is credited with perfecting a process of lost wax casting which he finds especially effective for achieving massive sculptural forms. He has also invented a method of fusing pieces, blobs and granules of silver and has developed a different approach to sand-casting (formerly used only for reproduction) so that it can be used creatively for individual pieces.

Sam and Carol Kramer often work together in designing such pieces as those reproduced on the accompanying page. About their work Mr. Kramer says —

... we are chiefly interested in expression. We want our work to express emotion and to have an emotional impact on the observer.

... we are pre-occupied with form . . . texture . . . color . . . and we enjoy manipulating space.

. . . although our work is quite abstract almost all pieces have curious and recognizable associations with reality.

. . . in addition to all the metals, we exploit other materials. Thus we use glass eyes, fossils, animal teeth, corroded shells, tusks and bones, cross-sections of stag horn, bits of ore and ivory and rich woods, all sorts of crystals and chunks of meteorites and pieces of colored glass rolled over and over and frosted by the action of the sea.

. . . we use two or more stones in a single piece, seeking rare and subtle combinations of color, texture and flavor . . . or trying for mysterious effects.

. . . especially interested in techniques of work . . . exploring them and adapting them to our purposes. We feel that each tool and technique contains the possibility of a whole field of new achievement.

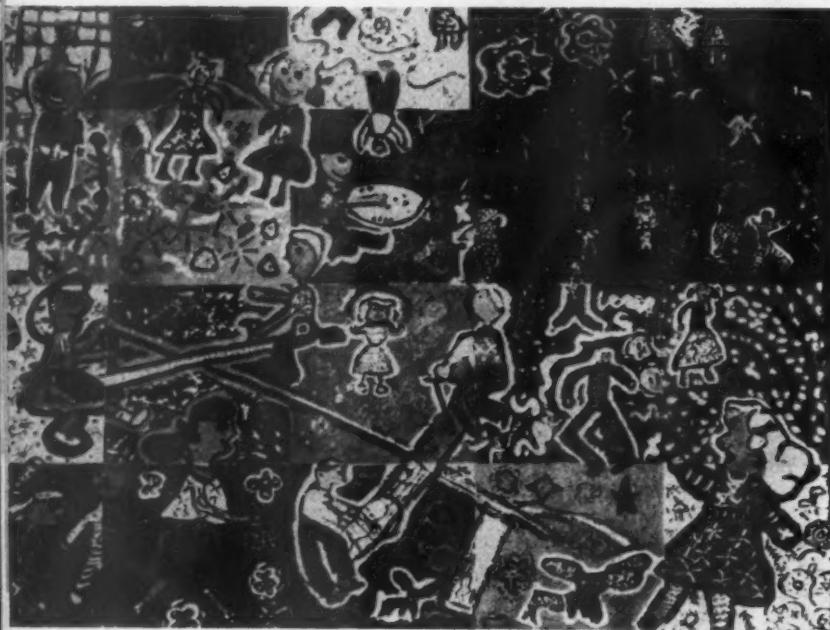
. . . we think that the weight of pieces of jewelry is of great importance. In fact, we conceive of weight and lightness as another dimension.

. . . the idea of mobility in jewelry is very intriguing, but we are equally, and perhaps more, concerned with the implied movement within a piece of jewelry.

Jewelry reproduced through
the courtesy of the artist

1 THEME + GRADE 3 = CRAZY QUILT

Picture-puzzle suspense and excitement — as well as color-learning — play a part in collective painting.



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By MRS. IRENA MARIS

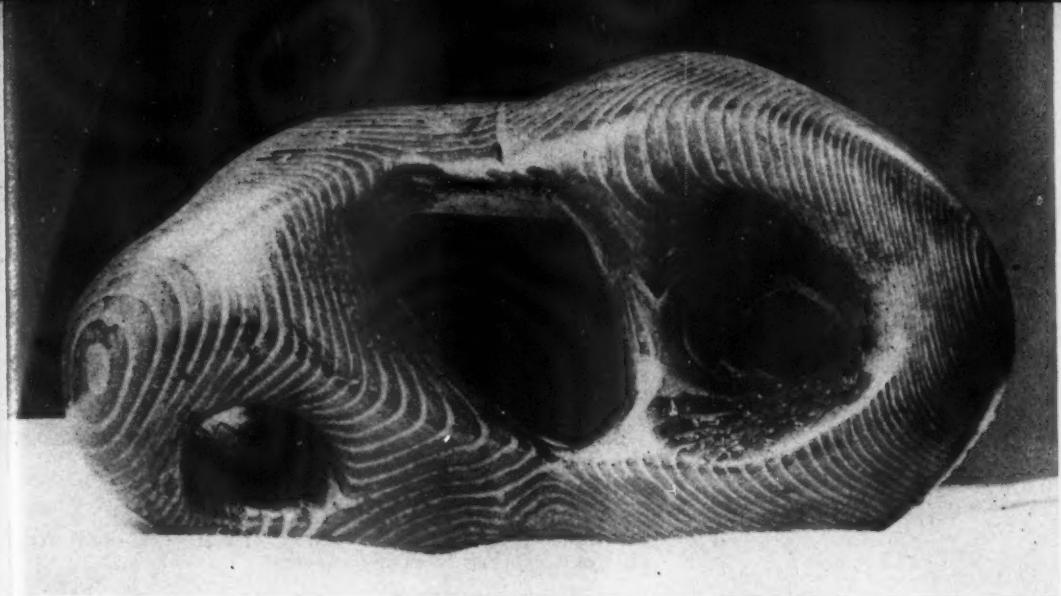
Danville Public Schools
Danville, Illinois

Our crazy quilt is the result of a lot of painting for fun. Before doing it we painted big objects and designs with emphasis on creating unusual color combinations. Previously we had had experience with collective painting so we decided to use the two ideas together.

First we chose the playground theme and drew the picture in its entirety with chalk on brown wrapping paper. All the children had a part in creating the picture. It was drawn directly on the paper without much definite planning.

Next it was heavily outlined in black tempera to make the final painting easier. Then the paper was divided into equal parts and cut up. Each section was numbered on the back to make the parts easy to assemble. Each child chose the part that intrigued him most and started painting the spaces. He disregarded his neighbor's painting. When all of the parts were painted we put them together with masking tape and added a border. •

(1) Class as a whole designs collective painting using "The Playground" as theme. Each child chooses a section which intrigues him, then starts to paint. (2) Detail of design shows each student's total disregard of his neighbor's work, while squares of uniform size give pattern and quilt-like effect.



A piece of plank turns into pleasing textured form in hands of student who respects his material.

A plank as art material and carpenters' tools as art equipment taught my students to look in unlikely places for media and also broadened their sculptural experience.

In introducing the plank problem to my students, I showed them examples of free forms in sculpture and functional furniture. Principal contributors to the visual presentation were Noguchi, Moore, Brancusi, Picasso and Tanguy. Next I gave a procedural demonstration of the approaches to three-dimensional work to show the differences between planning on a two-dimensional surface and planning with clay or plastilene.

Refreshing results came out of the project and our materials were relatively cheap. We bought two Douglas fir planks eight feet long, two inches thick and 12 inches wide at a cost of \$2.40 each. We used casconite wood glue which is waterproof and stainless, horseshoe

SET TO WITH BRACE AND BIT

By JOHN LASKA

University High School
University of Illinois, Urbana, Illinois.



Oil stain and high polish dramatize grain in austere form.

Carpenter's bench or art studio? This project shows how they overlap.





Girl student soon gains confidence in using wood-working tools.



rasps, wood gouges, drills, keyhole and crosscut saws, wood files, sandpaper, stains and varnish.

Some students preferred to plan first on paper then modeled their ideas in clay. Others immediately attempted the scale model. The models were then scaled in terms of ultimate size. Since some of them were to measure six inches in width, the rough cut lumber was glued to the desired width. For this we used casconite glue and clamps borrowed from the industrial arts room.

Some of the students worked with a large block, cutting it down and roughly forming it with a rasp. Others planned their pieces in sections, making the rough cuts with a two-dimensional pattern on each

(continued on page 49)



Grain of Douglas fir is hard compared to pulp. Student used this feature to advantage in figure. Pulp is worn down and grain remains raised.

Varnish is most popular finish as students feel it best shows off inherent beauty of sculptured wood.





HOW TO MAKE BEATEN WARE

By JOHN LIDSTONE

Supervisor of Arts and Crafts
Vancouver School Board
Vancouver, B. C., Canada

The making of beaten ware is another traditional pottery process which can be used to advantage in the classroom. It is popular with junior high school students because it offers them the challenge of larger pottery projects without introducing methods too advanced for their age group.

Beaten ware is an extension of the coil method of

Photographs by ROGER KERKHAM

Division of Visual Education
Department of Education
Government of British Columbia

building pottery. The basic shape is built up quickly with coils which are not joined to one another. The coils are then beaten against some solid core which is later removed. The beating welds the coils together and produces a surface quite different from that of coil pottery. The beaten ware method is excellent for large pottery pieces and is useful in preparing the basic shapes for ceramic sculpture.

David, a grade seven student, demonstrates how he made a lamp base for his room using this process.

No special equipment was needed for the project, and although a bottle was used to provide the basic cylindrical shape of the lamp base, David dispensed with it as soon as he could, so that the project would be of his own design.

After the model was absolutely dry, it was fired in a test kiln at cone 06. David then glazed the outer surface and refired it. A lamp socket and electric cord were added along with a shade.

Once again, the pictures demonstrating the process are arranged so that they may be pinned up on any bulletin board or used in an opaque projector. *



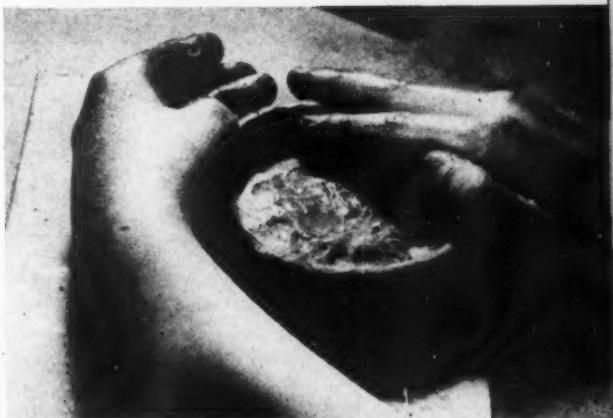
David rolls out coils for his model, controlling their length and thickness by slow, even movements of his hands.



He makes a circular base a little larger than the bottom of bottle around which he will build up the walls.



He adds the first coil to base and makes sure it is securely welded. This step is extremely important. If the joint is weak it will be troublesome throughout the project.



On the base David now places the bottle. Vaseline has been smeared on the glass to keep the clay from sticking to it. He checks the first coil to see that it fits snugly.



BEATEN WARE

continued

Building up the sides is a matter of adding more coils of uniform size and carefully checking their fit.



Ends of each coil must be neatly joined. David takes care to see that joints do not come one above the other as this would weaken the final structure.



In beaten ware process David need not join one coil to another but he must press each one firmly into place.



After adding several coils, David checks to be sure the bottle will move easily. Remembering that coils are not yet joined, he holds them firmly with left hand as he turns bottle.





Removing the bottle, David checks the inside, smoothing it with one hand and supporting it with the other.



He repeats the procedure — adding coils, pressing each one firmly into place, checking joints, smoothing the inside — until form has reached desired height.



Now, holding the bottle firmly with one hand, he "beats" the coils with ruler. This unites the coils and creates a series of planes. (A flat stick with carved design may be used for different effect.)



Now he starts to design the shape of his lamp base, adding more coils and working without the bottle.



BEATEN WARE

continued

Supporting the coils with a round stick, he beats the final section of the model. He carries through the planes already established on the lower part of the lamp base.



More clay is added and an opening formed in the top to hold a lamp socket.



With a pencil he makes an opening near the base of the model for an electric cord.



Finally David textures the surface of the lamp base with a comb. Firing, glazing and refiring, then adding the wiring make the finished lamp in photograph on page 26.



Bloomington Daily Pantograph

Far-flung class numbers over 5,000. Radio Art Teacher poses question and studio participant responds.

Radio Picks Up an S.O.S.

Creative art via air

waves typifies 20th Century

response to emergency

school situation.

By F. LOUIS HOOVER

Photographs by Nelson Smith
unless otherwise credited

An elementary school often beams an S.O.S. to the nearest teachers' college for help in some area of its curriculum. For many years, Illinois State Normal University has received many requests for help in initiating art programs — more than it could possibly handle by ordinary means. The idea of some type of radio art class occurred as a possible way of fulfilling this need.

Of course, radio art classes for elementary school children are not new. Successful radio art programs have been sponsored in various parts of the country by art departments of city school systems or state colleges and universities. Why not try it in central Illinois?

In the spring of 1953 an informal survey of elementary schools within a radius of 50 miles of the University indicated a strong interest in a program planned to meet the interests of children



In some classrooms children's portables are used — and one school re-transmits program over intercom.



When possible the Radio Art Teacher visits participating classes to discuss children's art work.

from grades three through eight. During the summer months a plan was worked out through the cooperative efforts of the University Art Department and Radio Committee, the University Office of Field Services and Radio Station WJBC:

- (1) A 15-minute program would be broadcast from the university's Tower Studios over Station WJBC each Monday at 2:15 P. M.
- (2) The Radio Art Teacher would present an art activity to the children listening over their classroom radio and discuss it.
- (3) Children representing different grade levels would participate in some of the programs, discussing their art work with the Radio Art Teacher.
- (4) Prior to each broadcast, classroom teachers who had agreed to participate would receive an "advance activity sheet" describing the activity and listing the materials needed.
- (5) Following the broadcast the classroom teacher would carry on the activity with her group of children.

Announcements explaining the plan and setting a date for the first broadcast were mailed early in August to classroom teachers, principals and superintendents. County superintendents especially were encouraged to consider the plan and if they felt it had merit, to recommend it to their teachers.

The response was more than gratifying. By early October when the first art lesson was broadcast, over 400 classroom teachers had indicated a desire to participate and asked to be put on the mailing list for Advance Activity Sheets.

We had our problems. Many classrooms had no radios as standard equipment so children took turns bringing portable radios from home. These small radios were limited in clarity and volume and the voices of children participating in the broadcasts were at times too soft to be understood.

Moreover, in spite of every effort to explain the materials in the Advance Activity Sheets, a few classroom teachers felt insecure in using unfamiliar techniques. Usually, however, the experimental approach recommended by the Radio Art Teacher made it possible for the children to charge right into an activity with few fears regarding final outcomes.

Letters from children (continued on page 46)



Supt. Roy Sprague, Washington, Ill., awards certificates. Most of his classrooms depend on radio class for creative art teaching.

Radio art teacher attends mass meeting in Gibson City, Ill., to award certificates. This is another community in which entire school system participates.



Sterling Silver Pin With Agate — Mary Jane Mandeville

JUNIOR ART GALLERY
FOR YOUR BULLETIN BOARD

My first problem in the second semester of Jewelry Crafts was to design a pin in sterling silver in which a stone would be mounted.

I selected a grey free form agate, then made several sketches which would include some of the requirements of this problem. There should be more than one piece of silver, silver wire, some chased lines and dapping on the back — and of course a first experience at soldering a joint and catch for the pin stem.

With the stone to suggest the contour and line, it was fun to create a design with movement and one that suggested the third dimension.

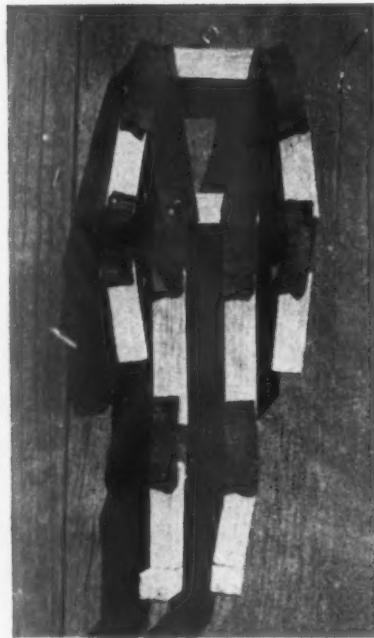
I entered the silver pin in the 1953 Scholastic National Exhibition and won a \$25 award.



Age 16, Grade 11B
South Hills High School
Pittsburgh, Pennsylvania



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2

MARIONETTES GO TO GRADE SCHOOL

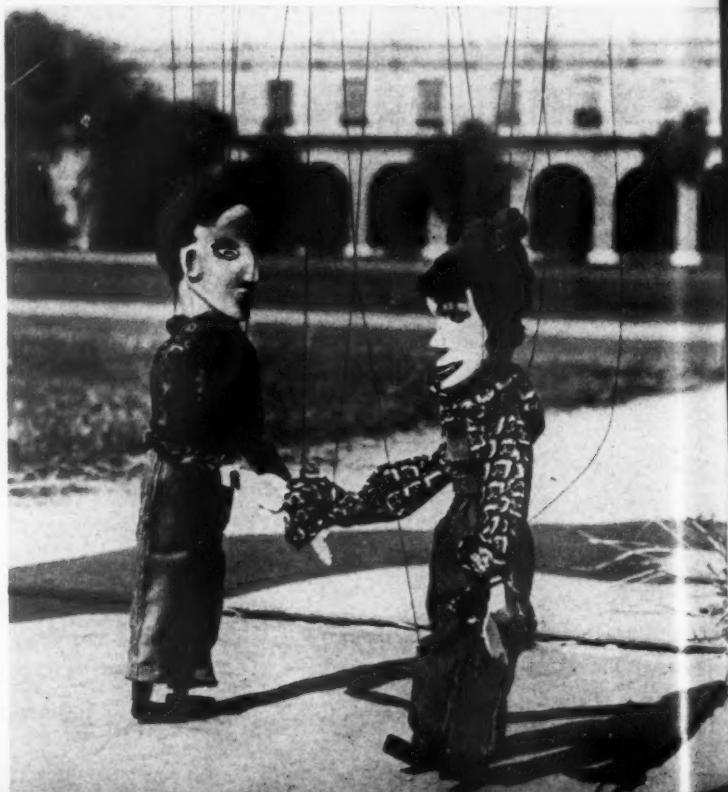
By THOMAS J. SASSER

Department of Art
Texas Technological College
Lubbock, Texas

A reluctance to use marionettes in the elementary school has its basis in the difficulty of constructing bodies of jointed wood, casting lead feet and carving heads and hands—each step requiring elaborate equipment and developed technical skill. However, marionettes can be made from simple, easily-assembled materials:

1/2-inch square sticks of soft wood, 2- or 2½-inch lengths
1/2-inch strips of costume felt or rubber inner-tubing
small tacks, screw eyes, cardboard, cloth scraps
glue, yarn, cotton or other stuffing
needles, thread, scissors and small hammer

3



(1) Elementary children devise simple carved heads. In lower grades rubber balls or large corks provide simple shapes on which features can be painted or pasted. (2) Body is easily constructed from sticks and felt or rubber strips. Length of pieces establishes proportions of figure. (3) Available supplies, children's ingenuity and (4) subject under study (Colonial America) determine costumes.



The sticks may be obtained for a few cents at the local lumber yard. Scraps of felt may be begged or bought in variety stores or costume shops. If felt is unobtainable strips of rubber cut from an old inner tube will do.

The marionette body is constructed from the sticks and felt pieces, as illustrated in the photograph. The shoulder stick, torso, arms and legs are joined by tacking strips of cloth at front and back to the wooden bars. Care must be taken to avoid splitting the soft wood. To allow for differing body proportions, adjustments can be made in the lengths of the strips attached to the wooden frame.

Once finished, the skeleton may be used with or without padding. If padding is desired, the shape can be rounded out with cloth and cotton stuffing.

Feet and hands need not be fancy. A small cross-piece of wood on the end of the leg makes a fine foot. A mitten-shape hand cut from cardboard may be glued into a slot at the end of the arm stick. The head attaches by means of a screw eye in the center of the shoulder bar.

Making the head permits a choice of materials and

processes. For very small children rubber balls or large corks provide simple shapes upon which features can be painted or pasted. Older students may wish to carve heads from balsa wood, or mold them of plasticene over which paper mache shells are formed. After the shells are dry they are cut from the plasticene. In joining the parts a lump of plastic wood at the base of the head will add weight and also form a solid into which the needed hook may be placed for attachment to the screw eye in the shoulder bar. Eyes, hair, beards and bristling eyebrows can be made by children from all manner of textures and materials: yarn, steel wool, bits of copper, spun glass, cotton, fur, all materials which may be combined with brightly painted effects.

Available supplies and the ingenuity of the children will determine a suitable costume for each character. Cloth can be used for clothing, of course; but the possibilities of painted layers of tissue paper, brown wrapping paper and leather should not be disregarded.

Dressed and painted, the marionettes are ready to be strung. Two cross sticks can be made with such accessible objects as tongue

(continued on page 49)



Our City at Work and Play

Caption draws viewer to take closer look at exhibit. These water colors are children's impressions of their city.

By ROSEMARY BEYMER

Director of Art
Kansas City Public Schools

Of course we are more interested in the child's own development than in his end product and how eagerly we art educators are spreading this good word! But what about this end product? Are we forgetting that the end product is the parent's only tangible clue to what art education is doing for his child. And can't these end products be better interpreted so that parents, and yes, teachers and administrators can understand what was back of the child's art, and why this art experience is so fundamental a part of the child's life?

A brief caption or label well placed and lettered can

do an important job of explaining a display of children's art. A fourth grade teacher in one school used this publicity technique to pinpoint the significance of a geography study. Her class used the caption "*We Fourth Graders Learn How Peoples of the World Live.*" Below were four illustrations showing Eskimo fishermen, African natives, French farmers and Mexican dancers.

In another room the class had used the newspaper headline style of caption, the big banner line, to call attention quickly to the material displayed and a smaller line to follow up with a brief explanation of it. The banner line was "*Through Art We Learn To Observe.*" This bold line invited the observer to take an interested glance at the whole display. The smaller line "*We Paint a Story of Our Neighborhood Activities*" drew the observer's attention more closely to



Summer time is circus time.



Step right up! 10¢ a ride!

Children make up captions, do their own lettering.

When thoughtful planning goes into the display, the individual pictures with their varying use of color, design, and drawing. Without being conscious of it many visitors to this room must have said to themselves, "Well, now I'm beginning to understand what this is all about." So the "end product" can be made important and meaningful when thoughtful planning goes into the display.

Are you planning an open house or an exhibit for a PTA meeting? Let's sit down ahead of time to think about the important areas for emphasis:

- (1) *It is important to know color.*
- (2) *We learn to observe.*
- (3) *No pattern — we think for ourselves.*
- (4) *It is fun to make things up.*

(continued on page 50)

"KNOW WHAT'S GOING ON?"

How can parent know — except through end product? Let's tell them all of the story with eye-catching displays.

To-the-point labeling mounted with children's paintings makes this safety poster effective.

SAFETY FIRST

- >at crossings
- >on the playground
- >at school
- >at home
- >and everywhere

PROFESSIONALLY SPEAKING...

By DERWIN W. EDWARDS

VISUAL AIDS

(1) **EXPERIMENT IN 3-D** — A stereo film on the potter's wheel in natural color Kodachrome was recently developed by John Grube, Supervisor of Art, Springfield, Ohio, and Mel Mihal, art teacher, also of Springfield. Mr. Mihal did the pottery demonstrations and Mr. Grube took care of the stereo and commentary. The film consists of 17 3-D slides showing the step-by-step procedures with a synchronized tape recording. The demonstrations run for approximately 15 minutes. It is a very fine experiment and should open up wider possibilities for slide projection as a teaching aid. For further information write to Mr. John Grube, Supervisor of Art, Board of Education, Springfield, Ohio.

(2) **"LET'S USE THE BULLETIN BOARD"** — A series of 18 Kodachrome slides on materials and arrangements of bulletin boards has been prepared by George P. Waricher, Orefield, Pa., to show the great variety of material that can be used to prepare interesting, effective bulletin boards. It is to be hoped that upon seeing these slides the viewers shall be awakened to the wealth of surrounding materials that can be used

to prepare their bulletin boards for their greatest use. In the introduction Mr. Waricher says: "In the preparation of the slides we have kept in mind the fact that the material should be eye-catching and appealing, versatile in use, as well as cheap and readily available. We have also tried to use the materials in such a fashion that they are not rendered useless after their initial exhibit. There has been a minimum of cutting, breaking, or tearing of materials. We have been fortunate in having 3-D plaster letters with which to make our titles; however, hand-lettered captions, such as were used on the title and introductory slides, may be used with just as much ease and only slightly less eye appeal. . . ." For further information write The Department of Art Education, Miami University, Oxford, Ohio.

(3) **CINCINNATI SCHEDULES EDUCATIONAL TV** — Cincinnati's educational TV station, WCET, went on the air for the first time Monday, July 26, 1954. It is Ohio's first educational TV station. WCET is a unique "nickel and dime" operation, supported by funds collected at children's pageants, ice cream parties and similar projects throughout Greater Cinc-



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NAEA CONFERENCE

Photos courtesy of Wm. H. Milliken, Jr., from NAEA Summer Conference, New York, June, 1954: (1) Mary Adeline McKibben, Dr. Jos. Brennan (Barnard College), Ivan E. Johnson; (2) Dr. Francis H. Horn, Charles M. Robertson, Wm. H. Milliken, Jr.; (3) Catharine Baldock; (4) Helen Cabot Miles, Rosemary Beymer, Edith Henry; (5) Alice Baumgarner, Derwin W. Edwards, Gratia Groves.



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American soldiers in Germany take part in arts and crafts program sponsored by U. S. Army Special Services Division. Typical of program's activities are camera excursions to spots of local interest like this old Nurnberg castle. Skilled instructors help soldier improve his photography and at the same time he develops greater awareness of his surroundings.

cinnati. (Most of the other educational TV stations on the air throughout the nation are supported by millionaire trust funds or governmental and educational agencies.)

Altogether there were 114 groups in Cincinnati that supported the fund drive for WCET. They included public, private and parochial schools, colleges and universities, boards of education and other cultural groups. But it was the children of Cincinnati, and their parents, who raised most of the money. Official name of the group sponsoring the station is Greater Cincinnati TV Educational Foundation. Claude V. Courier is chairman and Uberto T. Neely is general manager of the station. Most of the programs on the five hours a day, five days a week schedule will be live. An outstanding film presentation which has been praised by national TV critics, "Shakespeare On TV" by Dr. Frank Baxter of California, is featured every Monday at 6:30 P. M. About one third of WCET's programs will be on film. Other items on the program will include news, sports, weather reports, do-it-yourself show, poetry workshop, jazz clinic and reports of business trends.

Studios for WCET are on the top floor of Music Hall. They are loaned to WCET by the College of Music. The TV tower for the station and its transmitter are those of WLW-TV, also on loan to the station. These two assets are worth more than \$250,000 and were a major factor in obtaining an early permit from the Federal Communications Commission.

Art Section of the Ohio Education Association to Meet in Cincinnati

Final plans have been made to hold the 1954 meeting on Nov. 11, 12 and 13. Committees of art educators throughout the State of Ohio have been working diligently to guarantee an interesting and educational program.

Harold Hunsicker of Cleveland has arranged for presentation of commercial exhibits; a local committee is completing arrangements for a wide variety of edu-

cational exhibits; a large committee will present a demonstration workshop program; Frances Dils of Middletown and her committee have done an excellent job with the newsletter; and local committees guarantee that the Queen City will be ready to receive the Ohio art educators. Needless to say, Dr. Claude V. Courier, the Cincinnati Superintendent of Schools, and Dr. Phillip R. Adams, the Director of the Cincinnati Art Museum, have made all of their facilities available. Professor Jessie L. Paul, Head of the Department of Art, University of Cincinnati, has arranged a tea and exhibit of student work.

To explore the theme *Art Education for Today's Living* outstanding speakers have been secured for the regular sessions to be held at the Sheraton-Gibson Hotel. The group of consultants will include Dr.



Mrs. Eugenia C. Nowlin, Crafts Advisor, U. S. Army Special Services Division, addresses Crafts Directors' Conference in Nurnberg, Germany, in May, 1954. In addition to attending conference, Mrs. Nowlin reviewed crafts programs which are being provided for army personnel in Germany, France and Austria.

Ethel Alpenfels, Professor of Education at New York University, and a brilliant speaker who has traveled and written extensively and who is keenly interested in esthetic experiences; Dr. Donald Weisman, Head, Department of Art at the University of Kentucky, well known for his participation in the Western Arts and National Art Education Associations; and Mrs. Gratia Groves, Supervisor of Elementary Education, State Department of Public Instruction, Charleston, West Virginia, who is highly recommended for her understanding and extensive (continued on page 48)

BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

CREATIVE RHYTHMIC MOVEMENT FOR CHILDREN by Gladys Andrews, Prentice-Hall, Inc., 70 Fifth Avenue, New York 11, N. Y., 1954, \$4.75.

Creative Rhythmic Movement for Children was written as a comprehensive book on creative rhythemics in the elementary school. It is a sort of landmark in that it reflects the best concepts of creativity in each of the areas concerned, music, art and dance. Too often books on creative activities which embrace art, music and dance fail miserably in one or another department.

Gladys Andrews, the author, has centered her book on the child's interests and needs — *his* world. She perceives creative rhythemics as an outgrowth of a child's need to be active and to have media for exploration and expression. She states it well:

"Creativity is a dynamic element within all children, making it possible for them to do things which they never dreamed they could do. This very vital and latent potentiality resides in every individual in varying degrees. The extent to which it can be developed is dependent upon the experiences to which children are exposed, the opportunities they are given for expression, and the encouragement they receive in participating in activities. Children differ in their creative potentiality just as they differ in their rate of growth, experience and aptitude for learning."

The author sets the direction of her book with an opening chapter on *The Child*. She feels that one must first understand the growth and development of children before we can understand their creative behavior. *Creative Rhythmic Movement for Children* is well organized in content and format. The presentation is dynamic and convincing.

Sound, form and movement are treated as the centers of all creative rhythmic activity. Percussion instruments by various children's groups are illustrated although the author hastens to state that they are but a few of the many kinds of sound instruments children can invent. Miss Andrews continuously stresses uniqueness and creativity for each learning situation. The kinds of media used, she points out, can form the threshold of a free and exploratory experience.

Creative Rhythmic Movement for Children is recommended for teachers in the elementary school. Art teachers will be interested in this book because of its concept of interrelationships in creativity.

VAN GOGH by Charles Estienne, Skira, Inc., 381 Fourth Ave., N. Y. 16, N. Y. 1954, \$4.95.

The art world has widely acclaimed the beautiful publications of Albert Skira. His earlier editions on great periods and artists, elegant as they are, have been too expensive for the average high school library budget. This year Skira has introduced a new series, equally as fine in format but smaller and priced to sell at \$4.95. The first four are monographs on Picasso, Van Gogh, Toulouse-Lautrec and Gauguin. This series should be particularly appropriate for high school libraries. Charles Estienne, the author of the Van Gogh edition, has written a direct and compact text. As is usual in all Skira publications, the illustrations are excellent, rarely reproduced items well-suited to the text. This should be most welcome to school librarians looking for quality at a reasonable price.

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WHAT'S IN A LINE? A First Book of Graphic Expression by Leonard P. Kessler, William R. Scot, Inc., New York, New York, 1953, \$1.50.

Children's books, like children, can be disarming, delightful and amusing. *What's In A Line* is such a book — charming and whimsical. It is designed to awaken children to lines as visual means. The author, without being pedantic, shows fast lines, slow lines, hot or cold lines and a variety of other meanings lines can have as he sees them. The simplicity and naivete of his style are well calculated to fit a child's world and his perception of it. *What's In A Line* has wit, freshness and a moral — that lines offer infinite possibilities for communication. It will make its readers reach for a crayon, brush or sharp instrument with a new feeling for calligraphic forms.

• • •

EARLY AMERICAN CRAFTS AND Hobbies, Raymond F. and Marguerite W. Yates, Wilfred Funk, Inc., New York, N. Y., 1954, \$3.95.

The crafts of early America are of interest to us

Book reviewer Ivan Johnson is offering to JUNIOR ARTS & ACTIVITIES readers a list of the best books on art education which have been published in the last two years. For your copy, write to:
Mr. Ivan Johnson, Head, Department of Arts Education, Florida State University, Tallahassee, Florida.

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TOTEMS



as museum pieces but seldom do we hear of the processes by which they were created. Raymond F. and Marguerite W. Yates have dug into old records and trunks to discover how such crafts as hand-painted tinware, flowers in wax and color transparencies were originally made. *Early American Crafts and Hobbies* is interesting in what it implies for translation of these early techniques to modern use. Although some of the arts and crafts would have been best left to the time in which they were created, this book is good source material for units on Colonial America. •

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SHOP TALK

CREATIVE TOYS

One of the most exciting new catalogs we have seen in many months has recently been issued by CREATIVE PLAYTHINGS, INC. It is called PLAYFORMS and contains objects which are a totally new concept in sculptured wooden toys. CREATIVE PLAYTHINGS, INC., are designers and suppliers of kindergarten equipment. In introducing this new line of sculptured play materials, the company is initiating a new trend in purposeful playthings for the home and school. In construction these toys are unique. They are carved out of a solid piece of hard wood — poplar or maple. They are neither hammered nor nailed together and cannot come apart no matter how much wear they are given. There are no loose parts nor weak members. They are built to be *actively played with*. In design, facial features and distracting detail have been deliberately eliminated to give full play to a child's imagination. In function they emphasize the "here and now" of the child's play life and the things he knows best — the family, life

in the community, the farm, the car, the truck, etc. They are the basic "tools of play" used day in and day out throughout childhood. After you have read Mr. Caplan's article on page 16 of this issue, we know that you will want a catalog of these delightful toys so that you can order them for your school and for your friends. Address your request to CREATIVE PLAYTHINGS, INC., Dept. JA, 5 University Place, New York 3, New York.

• • •

NEW WATER COLORS

Those BINNEY & SMITH people never seem to be satisfied, and art educators are glad of it. For some time they have been doing extensive research on the ARTISTA WATER COLORS, and now they've come out with some new boxes of colors which are stronger and juicier than ever before. And they mix beautifully. Semi-moist colors are available in boxes of four, five, seven, eight and 16 colors with a permanently pointed, plastic-handled camel-hair brush. The three primary colors are provided in every box making it possible to mix an almost unlimited number of hues, values and intensities. A new folder describing these new water colors as well as a number of suggested activities is a helpful addition to our files. Get yours by writing BINNEY & SMITH, Dept. JA, 380 Madison Avenue, New York 17, New York.

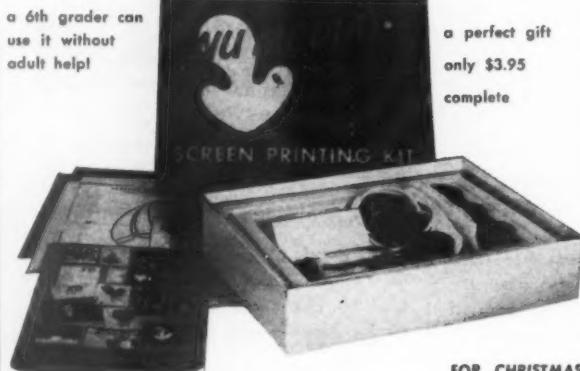
• • •

INEXPENSIVE LOOMS

So you would like your children to have an experience of weaving on a real loom but can't afford it? Nonsense. At \$2.50 each you can buy a dozen six-inch wooden PEACOCK LOOMS and still not seriously deplete even a modest budget. And one or two of the 12-inch PEACOCK LOOMS at \$9.75 gives you enough variety to start a creditable weaving activity. Information about these inexpensive looms and dozens of other craft activities are yours for the asking. Write THE HAND-CRAFTERS, Dept. JA, Waupun, Wisconsin.

• • •

And don't forget when you write these firms to tell them what you think of your magazine, *Junior Arts & Activities*. Remember, it helps them, it helps us and it helps you. *



NEW SCREEN PRINTING METHOD

Nu Media screen printing is an inexpensive method of the silk screen technique which is actually practical for school and home use.

The Nu Media screen printing Kit No. 6 was developed so that a 6th grade child may make successful prints without adult help. Perfect for Christmas cards, announcements, signs, etc.

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***Catalog** 35 cents. Dr. Konrad Prothmann, Dept. 1, 7 Soper Ave., Baldwin, L. I., N. Y. Adv. on page 48.

Listing. Dr. Konrad Prothmann, Dept. 1, 7 Soper Ave., Baldwin, L. I., N. Y. Adv. on page 48. No. 423.

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Radio

(continued from page 33)

and teachers indicated that the personal approach of talking intimately with the children, of asking questions which might be answered by a show of hands, or devices by which certain children would be asked to take special responsibilities met with high success. For example, the tallest boy in the room might be asked to pose for a sketch, the student in the back row nearest the window might be asked to assist in giving out materials, or the girl with the shortest haircut might be called on to take up the work at the close of the class period.

At the end of the school year it was announced that special certificates of award would be given to each child who had met certain requirements in participating in the radio art classes. More than 4,000 of these certificates were issued to qualified children.

The success of our first year of broadcasts has encouraged us to continue the Radio Art Class a second year. This past summer plans were made for a fall Radio Art Class Workshop which classroom teachers and administrators could attend at the University. More than 200 appeared for this one-day meeting where materials and techniques for creative activities were discussed and demonstrated prior to the first broadcast in October.

Yes, it takes a lot of preparation to produce a weekly radio art class — but when thousands of children respond with enthusiasm, who can begrudge the time?

Cincinnati

(continued from page 15)

education is a facet of the curriculum that contributes immeasurably to these purposes, as well as to many others.

We know that creative experiences that are shared and evaluated afford new impulses and insight into the nature of things. A teacher, most creative in spirit, relates the

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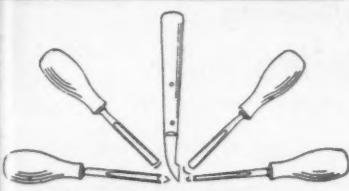
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following: "On one of the PTA days, the fourth grade and I decided to work in the auditorium where the parent group was in session. The children had been studying Switzerland in social studies, had learned 'Heidi' in music. You guessed it — they made song pictures. First they sang 'Heidi' and then got down on the floor with big paper, paint, chalk and crayons and went to work. Some would hum snatches of the song, others would sing out, some would get up and pose, some acted out bits of the song story. They forgot the mothers were there because it was just the same as other similar times spent in doing art activities. The PTA could see what fun the boys and girls were having.

When the children were ready to share their efforts, the mothers gathered into circle groups, ten or so to a circle. To each group went several fourth graders, each with an armload of work. The mothers and children had a wonderful time looking at pictures, discussing, asking and answering questions."

Art experiences of this variety are meaningful. They permit and encourage the growth of sincerity and confidence in self. They inspire and develop the potential forces of alertness, exploration, truth and resourcefulness. All of this is a far cry from the didactic, pre-digested, pre-structured, pre-vocational concept of the art program in numerous school systems not too many decades ago. As eminent educators have pointed out, the deeply rooted implications of art education clearly show what our direction should be. Art education is developmental and must be based on experiences within the understanding of the child. In these experiences he must find satisfaction and acceptance in his constant striving to discover self.

Through constant evaluation of our efforts, acceptance of the fact that Cincinnati's boys and girls are her greatest resource and that their abilities, aptitudes, and interests must be nurtured and developed to the utmost, we accept that responsibility which is entrusted to us to seek constantly to improve the quality and effectiveness of our efforts. *

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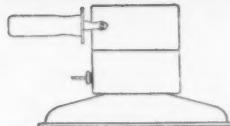
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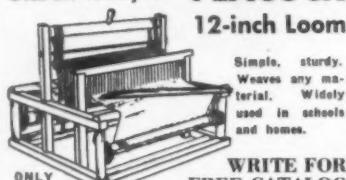
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CHILDREN'S EXHIBIT

Outstanding drawings and paintings on theme "As I See Myself" to be shown at GALERIE ST. ETIENNE, New York, in May, 1955.

RULES FOR ENTERING EXHIBITION

Theme: "As I See Myself" is the title of this national exhibition. Children may produce self-portraits or pictures of themselves taking part in some activity.

Eligibility: Any child in a public, private or parochial school in the United States, from kindergarten through grade eight is eligible to submit drawings or paintings.

Materials: Drawings and paintings may be made on any type of paper or cardboard in color or black and white. Any art medium that will not smear may be used—crayons, pencil, inks, water colors or a combination of media.

Size: Maximum size for a drawing or painting is 18 x 24 inches. There is no minimum size.

Matting: The work submitted should not be matted. Junior Arts & Activities will provide mats for each picture included in the exhibition.

Identification: On the back of each entry must be printed the title of the picture, the name of the child, his age, grade school, city and state. It is requested—but not required—that each write a short statement about his work and attach it to the back of his entry.

Mailing: All pictures must be mailed flat between heavy cardboards. They must be mailed postpaid and postmarked not later than February 1, 1955, to:

F. Louis Hoover, Editor

JUNIOR ARTS EXHIBITION

Illinois State Normal University
Normal, Illinois

Speaking...

Professionally

(continued from page 41)

knowledge of child development

In order to point up these discussions as they affect the problems in education and as they have meaning to us as art teachers, Dr. Ethe Alpenfels will conduct a panel discussion with a group of speakers on Saturday morning.

Following the panel on Saturday a wide variety of demonstrations of art media and activities will be presented in workshop fashion so that everyone may participate. These workshops will represent the efforts of people from various areas of the state. Although the regular sessions will not begin until Friday morning, November 12, the annual Old Timers Dinner has been planned for Thursday evening, November 11.

Mr. Edward Dauterich, Director of Art of the Cincinnati Public Schools and President of the Art Section of the Ohio Education Association, and Mrs. Josephine Richardson, Program Coordinator, have been the organizers of the 1954 state convention.

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Dr. Caswell is TC President-Elect

Dr. Hollis L. Caswell, dean of Teachers College, Columbia University, has been elected to succeed Dr. William F. Russell as president of the College, and will assume the position on July 1, 1955, when Dr. Russell becomes president-emeritus. Dr. Caswell has been dean of Teachers College since 1949 and is recognized as one of the country's leading authorities on public school curriculum. •

Marionettes

(continued from page 37)

depressors. Fastened together in an airplane shape these make an excellent control.

Now for the stringing:

(1) A string tied or fastened at each side of the shoulder bar may be attached just behind the cross bar of the control.

(2) A single string fastened by a pin or small tack to the top of the head and extending to the middle of the cross bar will hold the head erect.

(3) A string from the small of the marionette's back to the tail of the airplane-shaped control will permit a courtly bow when the end of the control is raised.

(4) A loop of string connecting the two hands is hung over the front, or nose, of the control for the movement of hands and arms. There should be adequate slack to permit arms to hang loosely at the sides when at rest.

(5) If leg motion is essential to the character of the puppet or the action, there must be strings to the marionette's knees.

Further refinements in stringing and control may be made through experimentation. However, for very small children, head and shoulder strings are enough for spirited action.

Because of their realism and animation, the dangling marionettes add a great deal to any art program. Children of all ages take to these string-controlled characters and this simple method of making them brings marionettes within the scope of grade school art. •

Brace and Bit

(continued from page 24)

section and gluing these together to make their volume. This was particularly efficient in the case of lamps which were designed to house wiring and an off-on switch somewhere near the base of the form.

Negative areas were drilled with brace and bit and cut with a key-hole saw. Some students used a gouge to cut these forms. Rat-tail files and horseshoe rasps wore down the bulk to the desired forms. The students soon gained confidence in working with these tools though many of the girls were using them for the first time. The most-used tools were the inch

A HAPPY HOLIDAY ENTERTAINMENT

A suggestion we hope you find interesting and useful



Choral Reading

How the beloved old poem "Twas The Night Before Christmas" was successfully brought to life by 4th graders of Nibley Park School, Salt Lake City, Utah. Told here by their teacher, Mrs. Florence W. Stoenish.

Choral reading made it possible for whole class to take part. Chorus was grouped into higher and lower pitched readers and according to reciting speed. This arrangement worked nicely; voices blended well. Class chose "Night Before Christmas."

We practiced with Fred Waring's record of the poem. The singing aided children in sensing the rhythm and helped them in interpretation. Once spirit was captured, they developed idea naturally, themselves.

Pantomimers were sleeping children in pajamas and large flannel nightgown, Ma in her kerchief, Pa in his

cap, 2 sugar plums dancing prettily, moon, small boy dressed as mouse. All of these appeared on the stage when mentioned by the chorus.

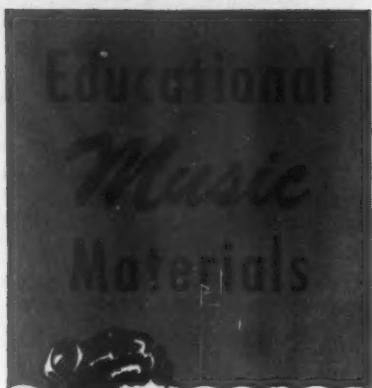
St. Nick was star of show. Before arrival some of chorus rattled castanets and noise makers for clattering hooves (with increasing volume). St. Nick bounded on stage suddenly, came quickly down steps to audience, distributing lollipops to awe-struck, delighted children.

Class wanted sleigh and deer to actually fly. Some boys cut these from cardboard and strung together by black thread. 2 boys behind curtain on either side of stage (after considerable practice) pulled sleigh and deer in mid air across stage.



WHEN YOU'RE HOME after a busy day see how fast you feel a little lift by enjoying that lively flavor of delicious Wrigley's Spearmint Gum. And let the natural chewing help you relax. Try it today.





Make music exciting to children with interesting new material, new ideas from E.M.B. You get the most material, the best material and get it quickest from E.M.B. — rhythm, pre-band, music stories, folk dances, singing games, work books, children's operettas, choruses.

Educational Music Bureau provides school music materials for all ages, all occasions, all needs, all grades of difficulty.

Write for your copy of the big, new 1954 E.M.B. GUIDE. It is the most complete listing of school music materials of all publishers available.



and half-inch, half-round gouges, the horseshoe rasp with its flat medium, flat coarse, and half-round medium and half-round coarse combinations. This rasp costs about ninety-five cents at a hardware store and is a good utility file for any classroom.

Sanding took a great deal of time. We used a small sanding wheel and blocks. When we got down to using fine-grade sandpaper we collected some of the sawdust. Mixed with glue it made a very effective wood filler. Since the end grain of Douglas fir is open and can become pitted if roughly handled with rasps, it was helpful to have such an inexpensive wood filler. Also, this wood is best sanded with a sanding block because of the hardness of the grain compared with the pulp. This very feature makes for an exciting texture. The pulp can be worn down by charring, steel brushing or hand sanding and the grain remains well raised. The relatively strong grain of this wood was retained in the finished work except where oil paints were used as a finish.

We used a number of different finishes — oil stains, watercolor stains for off-color finishes, crayons, and flat and gloss oil paints. Varnish was the most widely used since the students found it best to show off the inherent beauty of the wood.

The effectiveness of this material can be readily determined in your own classroom. As a learning experience it provides a good basis for work in more complex sculptural forms. It acquaints students with some of the tools of sculpture and some of the problems confronting a sculptor in wood. The forms have infinite possibilities and they lead students to see the beauty, workmanship and quality of the work of our contemporary sculptors. •

What's Going On

(continued from page 39)

- (5) *We explore with materials new to us.*
- (6) *We work with the third dimension — depth.*

Even the classroom bulletin board

can be vitalized with eye-catching labels. "Know What's Going On?" was one boy's idea for a bulletin board caption. Then breaking the news items down into areas, he added, "At School, in Kansas City in Missouri, in the Nation and over the World."

For speed in setting up these labels a teacher can have several sets of alphabets in various sizes, one-inch letters, two-inch letters, etc., which have been cut out by a committee of children and filed in an envelope for future use. Thus, as labels are needed the class will have letters for patterns and labels can be quickly arranged. Cut-out script is an attractive method of labeling. An easy way to prepare script lettering is to determine the length of the label, then write the caption very lightly with chalk or charcoal, then thicken the line of the letters so that they can be cut out. Labels should always be a part of the design of the bulletin board. The peppered look created by little spots of labels should be avoided.

A point we can learn from advertising practice is to throw the question to the observer — for example, "How many papers can you bring to the next sale?" "Do you know our state is first in cattle raising, first in, etc.?" Even young children enjoy evaluating and expressing helpful criticism when their interest is aroused. Just a 2x6-inch card at the corner of a group of pictures with the words, "By Room 104" on it, is a flat and meaningless piece of labeling. It says little to interest anyone coming into the building. It lacks even a suggestion as to age, grade level, etc. Consequently, few will even notice such a display even though the pictures themselves may be excellent in quality.

We must get busy then on this job of planning with our classes expressive phrases for vitalizing displays of the "end products." Yes, we still believe as much as ever that what art activity does for the child is more important than the art products he turns out, but, please, let's give that statement a two-way stretch. Let's explain the end product with meaningful labels. *

Dear Reader

The holiday season is not far off and then WHAM! February 1 is the deadline for entries in the children's exhibit sponsored by **Junior Arts & Activities** entitled "As I See Myself."

We are most anxious for the children in your elementary and junior high schools to participate in this national exhibition of drawings and paintings. This will be an important review of art by children in the United States and it will open with considerable fanfare next May at the Galerie St. Etienne, 46 West 57th Street, New York City.

While there is no limit to the number of entries a school system may submit, teachers should choose carefully those examples which are the most personal and sincere expressions by children. Remember, no prizes will be awarded, but children whose work is accepted will be listed by name in a catalog of the exhibition and each will receive a copy of the catalog.

The rules for entering the exhibition are quite simple:

- (1) "As I See Myself" is the title and theme of the exhibit. Children may produce self-portraits or pictures of themselves taking part in some activity.
- (2) Any child in a public, private or parochial school in the United States from kindergarten through grade eight is eligible to submit drawings or paintings.
- (3) Drawings and paintings may be on any type of paper or cardboard in color or black and white. Any art medium that will not smear may be used—crayons, pencil, inks, water colors or a combination of media.
- (4) Maximum size for a drawing or painting is 18x24 inches. There is no minimum size.
- (5) The work submitted should not be matted. **Junior Arts & Activities** will provide mats for each picture included in the exhibition.
- (6) On the back of each entry must be printed the title of the picture, the name of the child, his age, grade, school, city and state. It is requested—but not required—that each child write a short statement about his work and attach it to the back of his entry.
- (7) All pictures must be mailed flat between heavy cardboards. Due to the scope of the exhibition, they cannot be returned. They must be mailed postpaid and postmarked not later than February 1, 1955, to

F. Louis Hoover, Editor
JUNIOR ARTS EXHIBITION
Illinois State Normal University
Normal, Illinois

Won't you help make this the finest exhibition of children's drawings and paintings ever held in this country? Then send me several drawings and paintings before the February 1 deadline. I will be sincerely grateful for your interest and cooperation.

Happy holiday,

F. Louis Hoover

MERRY CHRISTMAS
AND A
HAPPY
NEW YEAR



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